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AROUND THE WORLD OF ART.

(With selected foreign illustrations.)

THE Twelfth Autumn Exhibition of the National Academy of Design will be opened to the public on Monday, December 18th. This show will close on Saturday, January 13, 1894.



From The Sketch.
"AN OLD ENGLISH CROSS."

erick Dielman, Frank Fowler, R. Swain Gifford, Hamilton Hamilton, William Hart, J. Scott Hartley, Robert C. Minor, Thomas Moran, J. Francis

Paintings will be received from Friday, November 24th, to Monday, November 27th, inclusive. The jury of selection is composed of the following artists: Messrs. E. H. Blashfield, J. R. Brevoort, J. B. Bristol, Geo. de Forest Brush, Charles Calverley, J. Wells Champney, M. F. H. de Haas, Fred-



From Le Monde Comique.
"SWEEPING HER OUT."

Murphy, Walter L. Palmer, Walter Shirlaw, Wordsworth Thompson, and Carleton Wiggins. Messrs. Dielman, De Forest Brush, and Gifford compose the Hanging Committee. What will the harvest be?



From Fliegende Blätter.
"WINDY WEATHER."

By the confession of a prisoner in a Belgian jail a mystery of some seventeen years' standing has about been wiped away. The prisoner, who shields the rude name of Adam Wirth under the theatrical pseudonym of "Le Brigand Internationale," has declared himself the thief who stole the famous painting of the "Duchess of Devonshire," which set the art world agog

when it mysteriously disappeared on the night of May 24, 1876. The picture is believed to be a genuine Gainsborough. It was purchased from a Mrs. Magennis, in 1839, by a picture restorer of the name of Bentley. He gave £50 for it and was delighted with his bargain. It was then sold to Wynn Ellis for sixty guineas. As part of the latter's collection it was sold to the Messrs. Agnew at Christie's for £10,100.

The dealers at once placed it in their galleries at 39 Bond Street, and London went wild over the picture. It monopolized the conversation of the day, and at public receptions women dressed after the fashion of the beautiful painted Duchess. Eighteen days after it came into Messrs. Agnew's possession it was left as usual, at eleven P.M., on the walls of the gallery. In the morning it had been cut from the frame and stolen. The Scotland Yard detectives



Drawn by E. T. Russell.

From *The Sketch*.

"A DEAF WITNESS."



Drawn by E. Le Mavre.

From *La Caricature*.

"A CASE OF IMBECILITY."

Messrs. Agnew had found these suspicions well grounded, and had burned the picture in disgust, starting the story of the theft in order to conceal their mortification. But neither rumors nor the reward brought out any facts, until, as the years went on, the £1,000 tempted the thief to nego-

took the matter in hand, and the owners offered £1,000 reward for its recovery. People who had doubted the genuineness of the work hinted that

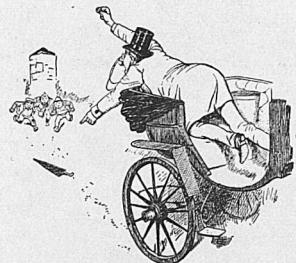
Drawn by Mars. From *Petit Journal*.

"CONTENTMENT."



tiate for the return of the picture. But he was too timid, and nothing came of the attempt.

For years he had the stolen Duchess, like a white elephant, on his hands. He was of American birth, about



thirty years old at the time, and a robber by profession. A boldly planned felony put him in possession of £60,000, with which he lived like a king among the very people he had previously robbed. The picture was a constant menace to his safety, but he could not make up his mind to part with it. At last he landed in the Belgian prison, and, there being nothing to lose now, has made a partial confession, which he promises to supplement with the story of what finally became of the picture.

At Sainte-Foy in Alsace a curious archæological discovery has been made. During the restoration of the church, which dates back to 1087, several tombs were found in a vault, and one of these enclosed a block of mortar with an imprint of a beautiful female bust and head. Artists and archæologists are earnestly trying to solve the problem of a mould in which nothing remains but a human contouï. M. Dacheux has explained the thing by supposing that lime filtering



Drawn by A. Hengele.
From *Fliegende Blätter*.
"GOOD INTENTIONS MISCARRIED."



Drawn by George Du Maurier.

From *London Punch*.

"A SPEECH TO BE LIVED DOWN."

through the soil hardened it over the body of the exquisitely formed woman, and in this manner made the mysterious mould.

John W. Casilear, one of the oldest members of the National Academy of Design, died at Saratoga, N. Y., on August 17th. Mr. Casilear was a man of liberal views and much genuine culture.



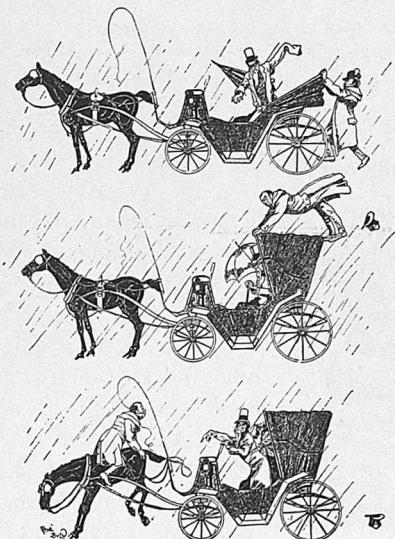
Drawn by Job.

From Pick-Me-Up.

"YE TRAGEDY OF TWO PUGS AND A NAP."

at so much per hour, or genius developed under the inspiration of picture dealers' cheques.

Carl Mueller, the well-known German painter and director of the Academy of Art at Düsseldorf, Germany, is dead. Herr Mueller was born in Darmstadt in 1818. He studied in his father's studio and under the renowned Herr Schadow. He was one of the decorators of the



Drawn by René Bull. From The Sketch.

"THE DANGEROUS PATENT SPRING HOOD."

It matters little what an artist paints, so that he carries with his painting the conviction that art holds something higher than a piece of canvas and a pot of color. It is one thing to turn out a picture pleasing to the rabble, and quite another to produce an honest work of art genuinely pleasing to the man who made it. Masterpieces are not made



Drawn by R. Caton Woodville. From The Sketch.

"A FISH STORY."

magnificent church of St. Apollinaire at Remagen. His best known frescoes were "The Nativity" and "The Marriage of the Virgin," "The Annunciation," "The Visitation," and "The Enthronement." He sent to the Paris Exposition in 1855 the paintings, "The Last Supper," "The Virgin Mary and the Infant Jesus," and "The Annunciation." At the Paris Salon of 1853 he was represented by a painting of the Holy Family. His religious paintings were considered his best works.